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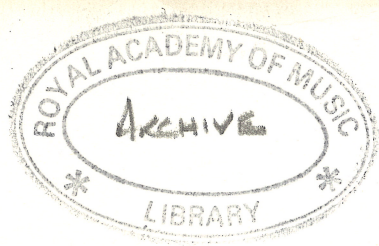


THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 180

Michaelmas Term 1961





THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 180

Michaelmas Term, 1961

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1

Distribution of Prizes

by The Rt. Hon. Sir Alan F. Lascelles

G.C.B., G.C.V.O., C.M.G., M.C., HON. F.R.A.M.

Vice President

July 21

Proceedings opened with the NATIONAL ANTHEM, after which the Principal presented his Annual Report:—

Principal's Report

Mr. Vice-President, ladies and gentlemen : Her Royal Highness, The Duchess of Gloucester, asked me to express to you the regret she feels at not being able to come to the Royal Academy this afternoon on account of other public engagements. We miss her very much indeed, and I shall send her the greetings of the Royal Academy of Music, which I know she will be glad to receive. I was very happy when I knew that Sir Alan Lascelles was willing to take her place. Sir Alan, a Vice-President, and Chairman of the Board of Directors, has taken a lively interest in all the work of the Royal Academy of Music and knows a great deal about this institution. He is a regular attender at the Thursday Concerts, and is as quick to recognize talent as he is generous in understanding the difficulties of the less successful performers. We feel very grateful to him for his interest in our work, and his understanding of it.

I should like to express publicly the gratitude that we feel to all those who serve us on the governing bodies of the Royal Academy of Music, and devote their time and abilities to its problems. These committees include ladies and gentlemen of great experience and sagacity, and their devotion to the interests of the Royal Academy is a powerful asset.

There has been during the year a full programme of concerts, operatic performances and dramatic performances. The orchestras

have been conducted by Dr. Raybould and Mr. Maurice Miles; the opera has been directed by Mr. Foggin, our trusted colleague and friend; and the Choral Society, under Mr. Frederick Jackson, has taken an important part in the work of the institution.

Among many memorable events I should like to mention the recital given by Artur Rubenstein, and also the wonderful playing of the Russian 'cellist Rostropovitch, with Britten at the pianoforte. This recital was specially memorable for a brilliant performance of Britten's new sonata.

On March 3rd, at the Royal Albert Hall a choir and orchestra from the Royal Academy of Music took part in a splendid concert with the Royal College of Music, the Guildhall School of Music and Trinity College of Music, under the direction of Sir Malcolm Sargent. This concert was arranged by the Henry Wood Concert Society, and we hope there will be many similar events in the future, for they constitute a splendid memorial to the great work of Sir Henry Wood. Groups of students from the Royal Academy have played with great success in the Paris Conservatoire and in the Antwerp Conservatoire, and we have enjoyed the programmes provided for us by the students sent over to the Royal Academy of Music from these Continental institutions. I have myself visited the Conservatoires of Prague and Warsaw and have enjoyed the opportunity to study their methods and make known something of our own work.

The Royal Academy of Music and the music profession have lost during the year a number of distinguished ladies and gentlemen who have died. I should like to mention the names of Elsie Nye, Aldo Antonietti, Maud Hornsby, Percy Waller, Philip Browne, Philip Burton, and R. P. O'Donnell. In this list are the names of some who were intimate friends of many people in this hall, and we mention their names with affection, and with gratitude for what they did. Among those who have recently

joined the staff, or will be joining it in September, I should like to mention Neil Black, Noel Cox, Ivey Dickson, Peter Fletcher, Margaret Hubicki, Roy Jesson, Enid Quiney, Alan Richardson, Arnold Richardson, Elsa Cross, and Vivien Soldan.

We have, I am sorry to say, to report the loss from the Staff through retirement of a number of distinguished Professors. To all these we offer our thanks for all that they have contributed, and our wishes for health and happy retirement. Their services to the life of the Royal Academy of Music have been varied, and highly valued, and about one or two of them I should like to say a special word. Mr. Alban Jeynes has been a strong personal influence in the Speech and Drama Department. We have valued his experience of the world and his love of good literature, and we are very sorry indeed that he is retiring. Mrs. Pattinson, who has produced opera performances during the last few years, has found it necessary to have to retire because of other responsibilities. Mrs. Pattinson has shown great skill in drawing out the best from succeeding generations of young singers, some of whom were highly gifted in acting and had a natural inclination to dramatic work, others of whom were less so. She has shown ingenuity and imagination in using to the best advantage the limited resources of space that our theatre offers. She has also exerted on all those students who came to know her a most helpful personal influence. Dr. Raybould has directed the first orchestra for seventeen years and has, during that time, conducted a number of very fine performances. He has also encouraged the musicianship of all those who have played with him whether as soloists or in the orchestra, and has greatly helped them by his unfailing kindness and immense experience of music. Dr. Raybould, in his long career, has played with many of the most distinguished artists in the world, and this experience, combined with his own musicianship, has made his work in the Royal Academy of Music a particularly distinguished one.

The resignation of Dr. Raybould has made necessary some considerable re-organizations, and I am glad to be able to tell you that we have persuaded Sir John Barbiroli to assume responsibility for the first orchestra from the beginning of the Michaelmas Term. He will have as his junior associate and colleague, Mr. Maurice Handford, an ex-student of the Royal Academy of Music, who has for some years been a principal horn player in the Hallé Orchestra, and has, during the past two or three years, built up a very fine reputation in the north of England as an orchestral conductor. He is now making conducting his principal activity and has been given a considerable number of concerts during the next season by the Hallé Orchestra.

You will understand that an artist as much in demand as Sir John Barbiroli cannot undertake to be in the Royal Academy every week, and his absences on foreign tours will mean that a good deal of work will fall to Mr. Handford. Mr. Handford is so familiar with Sir John Barbiroli's methods, and is himself such an able musician, that we can look forward to these arrangements with confidence. As you know, artists of international reputation nowadays have to make their bookings two or three years in advance, but Sir John Barbiroli has every intention of arranging his engagements as far as possible to enable him to exert the fullest possible influence upon all the young musicians who pass through our first orchestra. He was animated in reaching a decision, which was not without difficulties, largely by the desire to do for our present students something of what Sir Henry Wood did for an earlier generation in the past. In future the first orchestra will rehearse only once a week, but there will be an additional orchestra to be called the Chamber Orchestra which will rehearse on Fridays, under various conductors who specialize in particular kinds of music. For the first term in the next session this orchestra will be directed by Mr. Harry Blech. One advantage that I foresee in this arrangement is that it will be possible to rehearse a great deal of

eighteenth century music without leaving a considerable part of the orchestra unemployed, as is often the case with the first orchestra, when Bach or Handel or Mozart or Haydn are played. Mr. Blech is also anxious to provide as many opportunities as possible for the careful rehearsal of concertos not requiring the resources of a very large orchestra.

I hope that these arrangements will amplify the experience in orchestral playing which is offered to our students. Our object is to give these students the best experience we can, and a wide choice of works. It would be possible by concentrating for long periods upon a single programme to present, for shopwindow purposes, very highly finished performances. I doubt, however, whether this is the right policy for an institution like our own. We need, I think, rather to aim at reaching a workmanlike standard in a wide range of music, and to give the students experience not only in the detailed preparation of well-known masterpieces, but also in the sight-reading which is a very important element in the equipment of a good orchestral player.

Among the many and varied gifts we have received during the past year, I should like particularly to mention the following :

From Mr. A. P. Rivers (an Executor of the *Thomas Cliffe Fitton Trust*), the sum of £250 to provide an annual prize to be known as *The Hovis Prize* (Thomas C. Fitton Will Trust) for the best string performance in the Recital Division at the Annual Examinations; from Miss Marjorie Walker, A.R.A.M., a cheque for £200 to the Principal's Fund; from Mrs. George, an annual sum of money to defray the cost of a medal to be known as the *George Grossmith Medal for Drama* (in memory of her father and sister, George and Ena Grossmith; from Lady Gordon, the sum of £500 to found a Memorial Prize in memory of her sister, the late Maud Hornsby, a former Professor of Pianoforte. The Prize will be known as the *Maud Hornsby Memorial Prize* for first-

year Pianists; from Sydney Lovett, F.R.A.M., the gift of a Bechstein Grand Pianoforte, together with a picture of Purcell.

There are two or three matters to which I should like to refer in connection with the general work of the Royal Academy. It is becoming annually more difficult to find suitable living accommodation for students of music in London. This problem applies to students of every kind, but especially to musicians, who need to be provided with facilities for practice. Mrs. Deller, to whom the Royal Academy is greatly indebted, is constantly vigilant in this matter, and we should always be glad to hear from people who would be willing to receive an Academy student in their house, or to let part of their house to a group of students in the knowledge that they would require to practice. With the help of others interested in this problem I have made many enquiries in the last few months to discover the possibilities of getting public support for the provision of a number of hostels of residence, and alternatively a house, or practice rooms which would be available to bona-fide students. There is plenty of goodwill in this matter, but the costs of building and of property have risen in London to such unprecedented heights that very large sums would be needed for any such project. If our interests were in atomic research or medicine one might hope for a more reasonable priority, in the matter of public expenditure. Authorities are always sympathetic to music, but they do not always place it high on the list of public responsibilities.

Any head of a musical institution must regret that we do not produce in Great Britain as many artists of international standing as we could wish. There are fortunately some very notable exceptions. But the statistics show beyond doubt that our concert promoters rely much too largely upon foreign artists, some of whom are not really of outstanding quality. For our own artists it is often difficult to secure any hearing. Why should this be so? There is perhaps something in the English way of life and the

English character and tradition which makes it difficult for an English artist to emerge. Our rooted objection, not to say bigoted objection, to any kind of early specialization often means that people are kept away from the piano or the violin until it is too late for them to acquire a technique of complete dependability. British children, moreover, mature slowly and sometimes appear childish even at 18 or 20 years of age. In other cases our national cultivation of reticence and understatement creates an attitude to public performance which makes it difficult for the young artist to be single-minded and uninhibited. Quite apart from this, some of our people appear to be acquiring a safety-first attitude to life in general, which leads them to discourage their children from entering any profession where there is an element of risk. Security, which is not to be found in the practice of any of the arts, is regarded in many families as the most desirable state of all. And in such families the desire for a musical career is bound to be discouraged.

I wish very much that we could reach the position in which a four-year course would be considered as the minimum basic period of training for all students. L.E.A's at present think that a mature musician can be created in three years, despite the fact that it is only after three years in many cases that real progress in the true direction begins to be evident. If we could start with a basic four-year period extendable to five or six years, the whole process to begin at 16, we should all be the better for it.

In the meantime, I should like to assure you that the Royal Academy is doing its best to sustain the ideals and objects of its founder, whose portrait is looking down on us from the wall. I always think of him on these occasions and wish that he could return to watch the welfare of the institution which he founded with so much optimism and vision nearly 150 years ago.

SIR ALAN LASCELLES then distributed the prizes and afterwards a programme of music included Telemann's *Concerto in D* for four

violins (Denis Simons, Roy Malan, Howard Davis, Edwin Dodd); Songs by Schubert, Mahler and Wolf (Margaret Smith, Stuart Bedford); and William Alwyn's *Sonata alla Toccata* (Philip Jenkins).

A Vote of Thanks to Sir Alan was proposed by LIEUT.-COL. W. LOUDEN GREENLEES. Sir Alan, in reply, told his audience how greatly his appreciation of music had been stimulated by Sir Henry Wood's life-long work and how much he valued the distinction of Hon. F.R.A.M. recently conferred upon him.

The Principal entertained guests at tea in the Theatre.

Concerts

CHAMBER CONCERT—May 18. Suite in B minor for Flute, Two Violins, Viola, 'Cello and Harpsichord, *Bach* (Sebastian Bell, Peter Thomas, John Greensmith, Barrie Townsend, Adam Skeaping, Jack Evans); Quartet in A minor for two Violins, Viola and 'Cello, *Schubert* (Dennis Simons, Rosemary Ellison, John White, Gregory Baron); Quintet in E flat for Piano, Two Violins, Viola and 'Cello, *Schumann* (Valerie Pardon, Nancy Clements, Howard Davis, Graeme Scott, Shelley Gunning).

EXCHANGE CONCERT BY DIPLOMA STUDENTS OF PARIS CONSERVATOIRE—May 23.

EXCHANGE CONCERT BY DIPLOMA STUDENTS OF ANTWERP CONSERVATOIRE—June 5.

ORCHESTRAL CONCERT—June 6. Conducted by DR. CLARENCE RAYBOULD. Fantasy "In a Summer Garden" *Delius*; Variations "Enigma" *Elgar*; Symphony VII *Dvořák*.

CHAMBER CONCERT—June 15. Trio for Flute, Clarinet and Piano, *Elizabeth Poston* (Atarah Ben-Tovim, Richard West, Helene Jones); Serenade in D for Violin, Viola and 'Cello, *Beethoven* (Nancy Clements, Graeme Scott, Elizabeth Broom); Quintet V for Flute, Oboe, Cor Anglais, Clarinet and Horn, *Stockhausen* (Clarissa Melville, Celia Nicklin, Valerie Taylor, Laurence Robson, Helen Wilson, Conductor: CLAUS CANISIUS); "Ephemera" (W. B. Yeats) (M.S.) for Soprano and Chamber Orchestra, *Patrick Hadley* (Conductor: NICHOLAS BRAITHWAITE).

CHAMBER CONCERT—June 29. Concerto in D for Four Violins, *Telemann* (Denis Simons, Roy Malan, Howard Davis, Edwin Dodd); Trio I for Piano, Violin and 'Cello, *Haydn* (Fiona Barnardo, Suzanne Bareau, Mary Gray); Three Pieces for Two Violins, Viola, and 'Cello, *Stravinsky* (Diana Cummings, Crawford Massey, John Chambers, Ruth Bennett.); Quintet in C minor for Piano, Two Violins, Viola and 'Cello, *Dohnányi* (Joy Blech, Howard Davis, Madeleine Stewart, Simon Whistler Virginia Nagelschmidt).

SECOND ORCHESTRA—July 11. Conducted by MAURICE MILES and members of the Conductors' Class: Claus Canisius, Raymond Woodfield, Ralph Sharp, Anthony Randall. Overture "Oberon" *Weber*; Symphony I (movt. II) *Sibelius*; Overture "Magic Flute" *Mozart*; "Sheherazade" (movt. I) *Rimsky-Korsakov*; "Preislied (Meistersinger) *Wagner* (David Palmer); Concerto in G minor for Violin and Orchestra. *Bruch* (Ita Herbert).

Orchestral Concert June 6 1961

by Julius Harrison, Hon.R.A.M.

After seventeen years of devoted service, Dr. Raybould's retirement from directing the R.A.M. First Orchestra was indeed a nostalgic occasion for me. Near the beginning of the century he and I were students together, learning much from Sir Granville Bantock. We sat next one another making noises on French horns—his noises better than mine. We served the percussion sections in student performances of Gluck operas. In fact we tried to do everything that helped us on our way in the art we loved.

So my pleasure at being present at this Farewell Concert of his—tinged though it inevitably was with the sadness of retrospection—was something I would not have missed for worlds. For Clarrie gave us of his best in a programme as nostalgic as must have been the occasion for him—to say nothing about myself. Delius's *In a Summer Garden* sounded with all the fragrant loveliness Nature in her abundance gave to its composer at Grez-sur-Loing; Elgar in his *Enigma Variations* took us to that "fair field full of folk" which was his Worcestershire; while Dvorák's great *Symphony in D minor* rounded off the programme with immense rhythmic vitality and with that sense of lyric beauty which continually evoked visions of the Bohemian landscape. So—in a phrase—everything in these gardens was lovely.

Dr. Raybould has made a speciality of this Dvorak Symphony for many years. All his old vigour was once again there; and to it the Orchestra responded as well as they should. Indeed, under his baton I have attended quite a number of R.A.M. orchestral concerts in recent years. This was emphatically the best in every way; fluent in technical matters and so satisfying in the several interpretations.

In recording these impressions I must pay tribute to the students, whose grasp of difficult passages throughout made everything

sound so secure. I came away with the sound of the French horn playing that Tristan-like melody in the Symphony's second movement running through my head. Neither can I forget the warmth of tone of the six cellists (one solitary male amongst them); nor, indeed, all the many other good things coming from the whole orchestra to satisfy aesthetic needs and (we hope) to silence any critic who through force of journalistic habit must inevitably throw a spanner in the works whatever happens.

"Words are but wind and learning is nothing but words; *ergo* learning is nothing but wind." Thus spake the Dean of St. Patrick's long years ago. Perhaps we of today may regard such invective as a trifle too splenetic. Never mind! For this fine concert we must concede nothing but praise for Dr. Raybould and his enthusiastic players.

Opera

"Albert Herring"—Benjamin Britten

June 9, 12, 14, 16

Benjamin Britten's *Albert Herring* was the choice for this year's production by the Opera Class, last produced at the Academy in 1950. It was first performed at Glyndebourne in 1947 by the English Opera Group.

As everyone knows, Britten has written a whole series of Chamber Opera—full-length works but without the huge cast, Chorus and Orchestra and general "trappings" and expense of previous operatic traditions. This means that every member of the cast and of the small orchestra has a very special responsibility; the orchestra members have the individual purpose of soloists throughout the evening—more reason, therefore, to pay tribute

to the fine playing of the students under the brilliant direction, as always, of Myers Foggin.

Although it is a marathon task for young singers to tackle these difficult rôles, the difficulties are surmountable, to some extent, by the fact that the younger generation are accustomed to the musical idiom of the day. Every character in this fascinating story requires subtle characterization and insight coupled with impeccable diction and vocal maturity; this is a lot to expect from student performers, so that naturally the results were achieved with varying degrees of success, the combined result, however, being of a very high standard.

The masterly libretto, by Eric Crozier, freely adapted to the daily life of East Suffolk at the turn of the century from the short story *Le Rosier de Madame Husson* by Guy de Maupassant is, by now, well known to opera lovers, but all the wit and humour of the words, and the sparkling genius of Britten's score come to us afresh at each hearing.

We have by now learned to expect much from Miss Jennifer Agnew, who once again provided most ingenious sets throughout (the quick change of scene in Act I was most skilfully executed). Special tribute must also be paid to Miss Dorothy Pattinson, this being her last production before retiring as Producer of the Opera Class, after many years dedicated to a most difficult and exacting task. Several generations of now professional and would-be professional singers have come under her influence and guidance. All would wish to thank her and wish her well in the future.

Benjamin Britten is one of the all too few opera composers of today whose works are produced internationally, and who is recognized abroad as a significant English composer. It is therefore fitting that the Academy Opera Class should produce once again one of his major works.

Those taking part in the two casts were:—

Roberta Knie, Rose Mary Owens, Faith Jones, Marjorie Biggar,

Barbara Rondelli, Margaret Smith, Anthony Baldwin, Barrie Mendhams, Michael Clarke, Emyr Green, Michael Rippon, David Palmer, Gillian Humphreys, Angela Jenkins, Margarette Williams, Ann Wood, Valerie Vorzanger, Jeannette Massocchi, Isobel Laing and Ruby Latter.

NORMAN TATTERSALL

"Look with thine ears"

(*King Lear*)

by Eric Greene

(*Founder and Director of The Pro Canto Singers*)

Is Choral Singing a problem for blind persons? How do they see the beat when combining with Orchestra and Soloists?

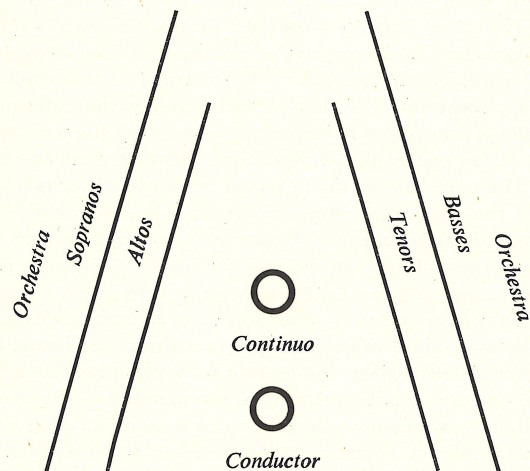
Nine years ago our group was a large one comprising 80 members but the policy of studying good music reduced numbers to "the best of them"—a sensitive body of about 35.

The Singers read music from Braille, an expensive transition from visual notation, which can cost £1 per page and takes some months to prepare. They meet once a week for a two-hour rehearsal and work begins on the words, and later, the music is studied. Unity of words and music falls into place after careful attention has been giving to meaning, declamation, rise and fall, etc. Guidance is necessary as to the Composer's intentions, style, phrasing and expression. Any special interpretative requirements must be memorised by the Singers, who are quick in criticism, unless explanation bears sense and authority. Pauses in Chorales and endings are agreed well beforehand as to length and number. Preceding cadences before a Chorus entry must be agreed by

Soloist, Continuo and Conductor, as to tempi. The Conductor should in no way indicate that he has a body of Blind Singers before him. All actions as to entry should be given as though his Singers were sighted. In particular "cut offs" must shew unanimity between Orchestra and Chorus. A problem does arise where there is a rest before entry with no helping interlude or accompaniment—in other words, commencement from silence, as in the case of No. 11 in Haydn's *Creation*, "Awake the Harp". "Four, one," says the Conductor at the rehearsal—a few struggle in. "One," again, repeated sharply. "Will you please attack confidently after my spoken One," which will not be given at the performance. Gradually a firm response is made, especially by the Tenors and Basses. A few leaders placed close to the Conductor will ease direction. The open palm of the left hand moved slowly or quickly in front of the faces often produces results. It is remarkable how much intention can be realised by one or two sensitive singers, who feel the current of air disturbed by the hand. Otherwise it is a question of knowing exactly the number of rests, their values, or bars, which precede an entry. With the help of an interlude it is necessary only to count at rehearsal, say two or three bars before entry—the pianist familiarising the hearers with the tune. After much patient practice counting becomes unnecessary. The Singers resent too much assistance, wishing to be treated like other choirs. On one occasion a Soprano made a false entry on a silent rest, only to be quickly chided by an able member in the Basses, "Why don't you look at the beat, it's plain enough!" Mistakes of this kind however are rare.

"Please Sir, may we sing some more Bach and Contemporary Music?" Off we go into *Cantata* 191, The *St. John Passion*, Kodaly's *Missa Brevis*, Britten's *St. Nicholas*, with Vaughan Williams' *Magnificat* thrown in for good measure. What's Haydn's *Creation* or Handel's *Semele* after this? Who can forget their singing of "And there was light", or the impact of Britten's opening lines in *St. Nicholas*, "Our eyes are blinded", on a G E F D chord.

A major difficulty, and one requiring diplomacy, is the seating. Guidance to a position at performance is carried out by sighted friends; but this is not so easy as one would think. In order to establish close liaison the following diagram will shew the manner of seating:



Such formation requires careful handling from a guide, as blind people, usually highly sensitive to touch, dislike being pushed or urged into position. Being led by the hand, or preferably on an arm, gently and slowly, eases mobility. During the singing of a processional hymn (in a Church with a long Nave) it is noticeable how blind people with their guide dogs move with dignity and lack of self-consciousness. The dogs naturally attract attention, but their training enables them to "guide" quite unconcernedly. Serenely and doggedly these wonderful animals take their charges

to their places at rehearsal and performance, lie down and remain quiet until it is all over, when they readily rise without command and look expectantly at their owners. Sometimes a constantly repeated phrase brings a warning bark!

Occasionally the Singers provide music at Weddings and other services, and their Order raises no special difficulties. Psalms, Hymns and Anthems are learned in about four rehearsals. "What pointing do you require, Sir" and "May we sing Wesley's Anthem, *Thou wilt keep Him in perfect peace?*" The singing of Psalms is moving and comparable with any Parish Church or Cathedral Choir. Soprano quality is pure and free from tremolo and the Bass tone clean and well-projected. Having worked on the formation of pure vowels and resolute consonants, the Singers shew a capacity for words which is becoming a feature. One tries to get away from the usual hooty "ee" and white "ah" and much amusement is caused when practising.

Anger, impatience or harshness have no place in training, as it becomes evident that attention to the beat or mouthing the words are not essentials. Relaxation and confidence is vital. Once entry has been achieved, pauses decided and endings agreed, a Blind Choir will carry on in the same way as a sighted one. Detail and refinements are the business of a Conductor and these are imparted in the same way as to a sighted Choir. It is said that blind musicians cannot earn a living as professional musicians; those who think in this way should come to close quarters with them. Until potentialities and gifts are recognised by eminent musicians frustration adds to a disability unknown to those who enjoy the miracle of sight.

Notes and Comments

Everyone who has had to do with choir-training will read with interest Mr. Eric Greene's account of how to deal with choirs of blind persons. Most of us could easily teach simple melodies to them, but preparation of such works as Mr. Greene mentions is very much another matter, puzzling to all who have not tried it and, indeed, to some who may have.

It is commonly known how people bereft of one sense acquire compensations of heightened sensibility in other perceptions, particularly of hearing and touch. It is less often appreciated to what an extreme degree such susceptibility operates. Only those those who have seen these powers in action can know.

There can be no better means of helping our less fortunate fellows than by the aid of music.

J. W. Lambert, in his fascinating *Readings on Record* (Home Service) programme on September 12, had some interesting things to say about Roger Quilter whose music, he thought, was returning to favour. He played a Kathleen Ferrier record of the evergreen *Now sleeps the crimson petal*. It is curious that though Quilter's two Shakespeare sets and his Herrick *Julia* are often heard, few singers include the Dowson *Songs of Sorrow*, Op. 10 or his *Three Pastoral Songs*, Op. 22 in their programmes. Quilter played an important part in the emancipation of English Song from the thralldom of the popular shop ballad. His complete sympathy with singers' needs—as Elwes demonstrated—and his remarkable effectiveness in piano parts were unmatched. It is interesting to trace, through his considerable output of vocal works, his development of power to free himself from the habit—evident in his early work—of phrasing in a manner linear and metrical in rhymed verse. This was one of the real advances during the period covered by his compositions.

We are indebted to Mr. Douglas Hawkrige, F.R.A.M., for our frontispiece illustration of the Prize Giving, 1961.

The Editor would like to repeat his invitation to ex-students, especially distant ones, to send short notes of their whereabouts and doings. These need by no means be confined to musical performances. Notes should be brief, begin with the name of the person concerned, and state maiden name in cases of married ladies. Time is saved by addressing direct to *Westwood, Hangersley, Ringwood, Hants.*

One of the chief functions of the *R.A.M. Club* is to preserve contact with all who have had connection with the Academy; evidence frequently shows how effectively the Magazine achieves this desirable end.

R.A.M. Club Annual Dinner

The Annual Dinner took place at the Connaught Rooms on June 22. MR. MYERS FOGGIN, President of the Club, was in the Chair. Among guests and friends of R.A.M. attending were:—

Dr. and Mrs. Greenhouse Allt, Maj.-Gen. and Mrs. R. L. Bond, The Rev. Dr. and Mrs. Coventry, Sir W. and Lady Coldstream, Sir E. and Lady Compton, Dr. Harriet Cohen, Miss Grizel Davies, Mr. and Mrs. J. Denison, Mr. and Mrs. Alan Frank, Dr. R. Hilton, Mr. and Mrs. A. Haskell, Countess Jowett, Alderman and Mrs. P. Pettit, Mr. and Mrs. M. Pelloe, Prof. E. Purdie, Baroness Ravensdale, Mr. and Mrs. Graham Wallace, Lady Jessie Wood, and Mrs. Vaughan Williams.

Loyal Toasts of H.M. The Queen and of *H.R.H. The Duchess of Gloucester*, President of the R.A.M., were proposed by the Chairman. *The Royal Academy of Music and R.A.M. Club*, proposed by Mr. Arnold Haskell, was responded to by the Chairman, and *The Guests* was proposed by Mr. Michael Pelloe; Mr. Alan Frank replied.

Marriage

REES—BENNETT. On July 17 at Watford, Peter John Rees to Sheila Margaret Bennett.

Eric Coates Prize

The first award of the Prize for the composition of an Overture, Suite or Fantasy, founded in 1960 by Mrs. Eric Coates and Messrs. Chappell and Co., in memory of the late Eric Coates, has been made to Richard Stoker. The examiners were the Principal, Frank Wade and Vilem Tausky.

In Memoriam

Katherine E. Eggar, A.R.A.M.

August 15

Miss Eggar, who was 87 when she died, studied composition at the R.A.M. under Frederick Corder. She had worked at the piano with such famous teachers as Klindworth, de Greef and Dannreuther.

A founder member of the Society of Women Musicians, she was also a member of the Royal Musical Association for over 30 years and served on the council for more than 20.

As a writer she was well-known as a contributor to numerous musical periodicals on a variety of subjects. She read a paper on Elizabethan theatre music to the R.M.A. only a few months ago.

Her compositions comprised chamber music and many songs and piano pieces.

Obituary

MARGARET SHIRLEY CHAPMAN *née* Slater L.R.A.M., A.R.C.M., died in Kenya on July 7 as the result of a motor accident. She studied under Rowsby Woof, Madeleine Windsor and Marie Wilson.

Notes about Members and Others

ALAN BUSH's *Dorian Passacaglia and Fugue* received its first public performance on July 14 during Cheltenham Festival of British Contemporary Music. It was played by B.B.C. Symphony Orchestra under Rudolf Schwarz.

MONTAGUE PHILLIPS's *Sinfonietta* Op. 70 was played by B.B.C. Concert Orchestra under Vilem Tausky in Concert Hour on July 18.

LENNOX BERKELEY's *Symphony I* (1941) was played by B.B.C. Scottish Orchestra under Maurice Miles in the Home Service on July 30.

JOHN JOUBERT's opera *Silas Marner* had its Cape Town production postponed from March until May. It is hoped that a London Production will be mounted during 1962.

JOHN SANDERSON gave B.B.C. Network Three recitals on March 23 and June 1, in programmes of French organ music which included the first English broadcast performances of Charles Tournemire's *Improvisations*, the programme being introduced by Felix Aprahamian. His recent engagements have included a broadcast for Radiodiffusion-Télévision Française, and a recital at the cathedral of Ulm in Germany.

NORMAN DEMUTH gave a Talk in "Music Magazine" on June 25 on *Roussel and the Orchestra*. On the same evening the Prelude from his Sonata for Organ Duet was played for the first time as the voluntary at the end of the Patronal Festival of St. John's Church, Bognor Regis.

IAIN KENDALL's recital on B.B.C. Home Service on June 20 included Susan Bradshaw's *Eight Hungarian Melodies*. He broadcast again on September 9.

REDCLIFFE FESTIVAL OF BRITISH MUSIC (IV) announce three very attractive and exemplary programmes for Oct. 21, Nov. 4, 7, at Leighton House. R.A.M. is well represented by composers, instrumentalists and singers including Rex Stephens, Gareth Morris, Norman Tattersall, Howard Ferguson, Roy Teed, Francis Routh and Andrew Byrne. Tickets from Gen. Secy. 50 First Av. s.w.14.

Annual Subscriptions

Members are reminded that their subscriptions (£1 for Town members and 10s. for Country and Student members) were due on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

